Gothic Animality and Affective Response in Selected Works of Edgar Allan Poe and J. Sheridan Le Fanu

A Synopsis Submitted to
Guru Jambheshwar University of Science & Technology, Hisar
for Registration in

Doctor of Philosophy
in
English

Submitted to:
Dr. Sakshi Jain
Supervisor

Submitted by:
Anmol Deep
Ph.D. Scholar
Roll No. 240220092002

DEPARTMENT OF ENGLISH AND FOREIGN LANGUAGES
GURU JAMBHESHWAR UNIVERSITY OF SCIENCE AND TECHNOLOGY
HISAR- 125001, HARYANA

Sr. No.	Contents	Page No.
1.	Introduction and Background	1-3
2.	Statement of the Problem	3-5
3.	Review of Related Literature	6-9
4.	Objectives of the Study	10
5.	Research Methodology	10-15
6.	Scope and Limitations of the Study	15-16
7.	Tentative Chapter Scheme	16
8.	Significance and Contribution of the Study	16-17
9.	Works Cited	18-19

Human Animal Studies

Gothic Animality and Affective Response in Selected Works of Edgar Allan Poe and J. Sheridan Le Fanu

Introduction and Background

Gothic literature, emerging at the end of the eighteenth century with *The Castle of Otranto*, is conventionally regarded as a mode concerned with fear, excess and instability. Early Gothic texts relied on medievalist settings and supernatural machinery, which, as critics have frequently argued, was a widespread cultural reaction to Enlightenment rationality and empiricism (Botting 25; Kilgour 36). Fred Botting further asserts that Gothic fiction destabilizes binaries such as past/present, rational/supernatural and civilized/barbaric (4), and similarly Jerrold E. Hogle describes it as the return of repressed cultural anxieties in displaced, excessive forms (2). Instability, therefore, is not only accidental or a thematic concern but a structural feature of the Gothic mode.

By the nineteenth century, these external trappings of the genre had started to become internalized. External sites of terror, such as ruined castles or distant landscapes, were replaced by domestic interiors and psychological spaces, and this internalization brought with it an investigation of subjectivity in the form of divided selves, unreliable narrators and monomania. As Kelly Hurley explains, nineteenth-century Gothic registers the instability of the body and of identity, especially under the new scientific discourses of evolution, and in its texts the human form becomes exposed, plastic and permeable (35). Within this broader destabilisation, animals occupy a significant yet critically underexplored position. To be more precise, what this study seeks to explore is a movement away from considering animals as mere representative forms and towards the notion of animality as a diffuse power, characterized by its affects, relationships, and ways of being, which pervade Gothic literature even without a corporeal animal presence.

Early on, animals appeared in Gothic literature as atmospheric and symbolic presences as wolves, ravens, serpents, etc., complementing the wildness and hostility of the Gothic landscape. However, in Gothic architecture from the nineteenth century, animals go from forests or ruins into chambers, study spaces, and drawing rooms, where they become agents of disturbance, collapsing the borders between safety and danger. Bringing Edmund Burke's Theory of the Sublime, which defines it as something that evokes strong emotions through elements of terror, obscurity, and power (57–65), animals pose as living, unpredictable beings capable of sudden violence. This is evident in the stories of Edgar Allan Poe and Sheridan Le Fanu, in which animals are structurally important as they instigate confession, bring on guilt, and destabilising epistemological certainty. As David Punter and Glennis Byron have discussed, the Gothic texts repeatedly foreground "liminal" figures that disturb classifications (41), animality becomes the best fit to this destabilizing work. In this way, then, animals are not merely textual figures but loci wherein animality is made legible, acting as channels for energies that transcend the physical body and challenge taxonomical binaries.

The publication of *On the Origin of Species* (1853) argued for evolutionary continuity, redefining the boundaries between humans and animals. Darwinian discourse undermines narratives of linear progress and stable selfhood, as Gillian Beer observes (203), and the Gothic proved especially receptive to this shift. Fin-de-siècle fiction saw the development of animalized humans, degenerative transformations, and hybrid bodies. Animals were not linked to radical otherness, but rather to a dangerous, persistent closeness that evokes a haunting instinct and a gradual breakdown of self-worth. This proximity does not merely redefine animals but intensifies animality as an immanent condition within the human, thereby intensifying Gothic concerns with instability and transformation. At the same time, the controversies on vivisection,

domestication, and animal welfare in the nineteenth century brought forth concerns about cruelty and ethical responsibility, which further complicated literary depictions of animality, its agency and suffering.

One crucial aspect of this complication is the impact animals have in literary narratives. Rather than functioning solely as objects that produce fear, animals in Gothic texts activate animality as an affective field, where fear, attraction, and dread circulate across human and nonhuman bodies. A relational layer is added to this dynamic by the familiar, pet, or domestic animal. Nicholas Royle argues that the animal becomes uncanny when closeness curdles into strangeness, resulting from the conjunction of the familiar and the unfamiliar (1–3). For a considerable period, animality has been drawn into scenes of revelation, haunting, and psychological collapse in Gothic fiction, thereby establishing them as agents of disturbance and adversity.

Statement of the Problem

Nineteenth-century Gothic fiction has been much studied as a literary model structured by instability, excess and the reappearance of repressed cultural anxieties (Botting 4; Hogle 2). Within this critical tradition, the works of Poe and Le Fanu have been interpreted, mainly, through psychological, symbolic and supernatural frameworks. Animality in texts such as "The Black Cat" (1845) or "Green Tea" (1872) is usually interpreted as an allegorical extension of the human consciousness, an incarnation of guilt, or an atmospheric device used to heighten the gothic mood. Such approaches, while critically productive, remain limited by their anthropocentric orientation and reduce animals to mere representational functions, subservient to human subjectivity.

The central research problem of this study grows out of this critical limitation. Existing scholarship poorly accounts for the role of animality as an active agent that generates structural, affective and ontological boundary disturbances in Gothic narratives. Rather than existing only as symbols or psychological projections, representations of animality in nineteenth century Gothic fiction occupy a liminal position between the human and the nonhuman, thus destabilizing the very categories in which they are interpreted. This liminality is not only representational but ontological, indicating the presence of animality as a destabilizing condition rather than a fixed category embodied by animals alone. The instability is especially apparent in its ability to generate multiple and intersecting crises such as relational (breaking down hierarchies between species), epistemological (exposing limits of human knowledge), psychological (intensifying paranoia, projection and guilt), and ethical (raising questions of responsibility, violence and retribution).

A further dimension of the problem is the treatment of anthropomorphism in Gothic criticism. Anthropomorphism in Gothic fiction is not a consistent representational strategy but a varying spectrum. Animality tends to oscillate between familiarity and radical otherness, proximity and unknowability, and thus generates different affective responses ranging from uncanny distress to terror and moral anxiety. The absence of a nuanced framework to account for the role of these variations results in an incomplete picture of how the Gothic affect is produced. More specifically, affect in the Gothic texts tends to be treated as a by-product of representation rather than as something structurally generated through the instability of the human-animal boundary. Although recent work in Animal Studies and Posthumanism has foregrounded questions of non-human agency and epistemological opacity, these insights have not been systematically brought to bear on nineteenth-century Gothic literature. What remains

absent is a coherent typological framework capable of mapping the modes of boundary disturbance, affective intensity and anthropomorphic variations, as well as how these figures register animality beyond the animal, functioning as dispersed agencies that structure narrative, affect, and subjectivity.

The present study addresses this gap through the hypothesis that animality in the Gothic fiction of Poe and Le Fanu is neither marginal nor purely symbolic, but functions as a dynamic agent that generates layered crises, many times through Gothic anthropomorphism in which attribution of human qualities to animals often seems to initiate a reciprocal destabilization, such that the human subject is in turn animalized, exposed, or reconstituted. Here, animality is understood not as a property belonging exclusively to animals, but as a mobile and relational force that can manifest through animals, humans, or their entanglements. This process further structures affect and destabilize human identity by exposing its reliance on exclusion from the nonhuman. Further, Gothic anthropomorphism does not operate in a single mode; it produces nonhuman agency both as an external disruptive presence and as an internal destabilizing force. The problem, then, is not merely interpretative but methodological: how to move Gothic animality beyond symbolic readings and develop a framework adequate to its role in instituting relational, epistemological, psychological, and ethical disturbances within the narrative. Animality is studied both as an external manifestation, in which nonhuman agency becomes a presence on its own terms, and as an internal one, whereby the presence of the nonhuman becomes part and parcel of the subject itself. This effort seeks to shift critical discourse away from animals as a metaphor to animality as an ontologically disruptive force, and, in the process, rethink its relevance to the Gothic imaginary.

Review of Literature

Engaging with animality in literature requires an acknowledgement, first of all, that the relationship between the human and the animal has never been a static one. Perhaps one of the more prominent discussions of the inherent instability of this dynamic can be found in John Berger's "Why Look at Animals?" (1980), in which Berger states that although "animals are always the observed," the process actually "establishes nothing but distance" (5). It establishes, rather, what can be called a limit, for the animal shares a "parallel existence" with the human being (6); that is, it remains irreducibly Other, resistant to being assimilated to human ways of seeing.

A similar sense of disturbance and boundary-pushing arises in Gothic criticism as well. For instance, Fred Botting's discussion of the nature of Gothic as a genre in his book of the same name states that Gothic is a mode of disturbing "boundaries between categories that seem clearly separate and opposed" (4). And just around the same time, Jeffrey Jerome Cohen's description of the monstrosity in *Monster Theory* (1996) as terms of a figure that serves to "police the borders of the possible" (12) proves equally useful for thinking about non-human creatures more broadly. Kelly Hurley develops this further in *The Gothic Body* (1996), where she borrows the term "abhuman" from William Hope Hodgson, described as a body "in process" (3), neither fully human nor entirely the Other. The boundary between human and animal, in this formulation, is not fixed but continually renegotiated.

By the early 2000s, attention began to shift toward the problem of representation. Steve Baker, in his book *Picturing the Beast* (2001), observes that animals appear "both like us and not like us" (34), a formulation that captures the unease generated by their partial familiarity. Erica Fudge's *Animal* (2002) similarly describes anthropomorphism as a movement "towards and

away from the animal" (8), suggesting that attempts to render animals intelligible inevitably produce slippage. What emerges from these accounts is not a stable image of the animal, but a persistent tension within the act of representation itself.

Affect theory offers a way of understanding how this tension is registered. Brian Massumi's *Parables for the Virtual* (2002) offers a description of affect as "a prepersonal intensity" (27), which is particularly useful in the context of Gothic fiction, where responses often precede interpretation. Sara Ahmed, writing shortly thereafter in *The Cultural Politics of Emotion* (2004) , emphasises that emotions "circulate between bodies" (8), rather than belonging to any single subject. The presence of the animal, in this sense, is not simply meaningful; it is affectively generative, producing responses that cannot be entirely accounted for within symbolic frameworks.

However, posthumanist discourse makes this argument even more pertinent by challenging the very concept of the human. In her book Animal Rites (2003), Cary Wolfe argues that "the human is achieved by escaping or repressing the animal" (xix). Similarly, Jacques Derrida's *The Animal That Therefore I Am* (2008) muses about the discomfort he feels when his cat gazes at him and asserts that the animal gaze reveals "the abysmal limit of the human" (Derrida 380). In *Animal Stories* (2011), Susan McHugh contends that animal narratives function as critical sites where cultural anxieties about species boundaries are negotiated and reconfigured. Contemporary authors like Kari Weil and Rosi Braidotti, in their books *Thinking Animals* (2012) and *The Posthuman* (2013), respectively, further describe the encounter with animals as creating spaces in which the boundaries between humans and other species blur, as well as those between subjectivity and agency (73; 60), which Weil labels as "species of

betweenness or indeterminacy" (43). Thus, animality becomes an aspect that undermines the essence of the human rather than defining it.

Conversely, literary criticism of Edgar Allan Poe's works has been inclined towards another approach. In tales like "The Murders in the Rue Morgue" (1841), when the orangutan is depicted as an acting being, critics' approach focuses on explaining and rationalising everything in the light of anthropocentric frameworks. Some of the pioneering analyses of Poe's tales include G. R. Thompson's *Poe's Fiction* (1973), in which Poe's stories are interpreted as the investigation of "divided consciousness" (45). Ed Piacentino, for instance, in "Poe's 'The Black Cat'" (1998) sees the animal as "psychobiographical," in arguing that the animal functions as an embodiment of repressed guilt (82). The cat becomes meaningful insofar as it reflects the narrator's internal conflict. Another case of similar interpretation can be found in *A Historical Guide to Edgar Allan Poe* (2001), wherein Benjamin F. Fisher and J. Gerald Kennedy read the text as a story of self-accusation (80). The role of the animal in this case becomes rather marginal as it is used as means of dealing with one's own sin. Other scholars who apply psychoanalytic theory focus on the processes of projection and displacement and consider animality merely a place for the projection of that which cannot be said.

As for contemporary studies like the one written by M. E. Elswick entitled *The Unspeakable: Fearing Madness in Poe's* "The Black Cat" (2016), the animal is treated once again as a reflection of something inside the narrator's soul and is therefore considered only as a symbol. Thus, the object under consideration is always a human, while an animality is regularly pushed in the background.

Similar restrictive criticism exists regarding J. Sheridan Le Fanu's work as well. Jack Sullivan's book *Elegant Nightmares: The English Ghost Story from Le Fanu to Blackwood* (1978) views the "Green Tea" as a narrative influenced by theological concerns, portraying the monkey as a "demonic presence" (95). What is emphasized here is the significance of the image, and not the structural function of its presence in the text.

Subsequent analyses shift the focus towards a medical interpretation of the issue. In his article "Le Fanu and the Science of Hallucination" (2018), Simon Cooke examines Le Fanu's "Green Tea" through the prism of nineteenth-century research in the field of hallucinations, viewing the monkey as a symptom of pathological visions (Cooke). At the same time, Melissa Dickson's interpretation of the tale in her article titled "Confessions of an English Green Tea Drinker" (2017) focuses on similar issues related to perceptual disturbances, once again stressing the connection with the human psyche (637).

It is evident that the animals in Le Fanu's stories can be included among liminal figures, yet they have been scarcely studied outside the scope of human theories and ideas. Even in research devoted to the themes of Carmilla, such as predation, closeness, and transformation, the critical focus is mostly directed at the questions of sexuality and transgressions, leaving the problem of animality understudied.

Thus, what becomes apparent based on this reading of existing scholarship is a certain persistent interpretive gap within the field. Animality as a literary force tends to be perceived by critics either symbolically or rather as symptoms of something else, finding meaning only through its relation to the human. Whereas the boundary between the human and the nonhuman remains in a tension where conventional interpretations falter and categories lose their stability.

What becomes clear is the necessity to further examine the operation of animality in these Gothic texts: as an independent phenomenon producing affect, disturbing perception, and destabilizing boundaries.

Objectives of Study

This study aims to achieve the following objectives:

1. To theorize animality in Gothic fiction as a mode of nonhuman agency that destabilizes the human/nonhuman boundary.
2. To construct a six-part typology of Gothic animality based on its recurring patterns of crisis and species boundary destabilization production in the Gothic literature.
3. To establish clear criteria on which animality can be classified under certain typological categories.
4. To examine how different configurations of animality, whether embodied in animals or dispersed across human–nonhuman relations, function as central mechanisms in the production of affective disturbance.
5. To apply this framework comparatively to the works of Edgar Allan Poe and J. Sheridan Le Fanu.

Research Methodology

The research design in this study is qualitative and interpretive, based on close textual analysis and a comparative approach to literature. The discussion brings together the theoretical perspectives from Animal Studies, Affect theory, and Posthumanism to form a systematic model for examining animality in the Gothic fiction of Poe and Le Fanu.

The study proposes a typological system for categorizing animals in Gothic literature based on the type of crisis each creates in the text and how this crisis affects the structural

coherence and plot resolution of the text. The study is comparative throughout, using examples of both Poe and Le Fanu to trace similar narrative logics across two writers whose geographic and temperamental differences might seem to preclude such a parallel, but who both repeatedly return to the animal as a locus of Gothic disturbance. In this framework, animals are not symbolic motifs to be decoded but structural forces that destabilize boundaries and provoke multiple, often layered, crises in the fiction. The analysis therefore attends not only to the presence of animals, but to the circulation of animality across bodies, affects, and narrative structures, including instances where no literal animal is present.

Six-part Typological Classification

Each version of animality in the corpus is assigned to one of six typological categories, determined by the animal's structural role in generating the Gothic crisis. The categories are not imposed arbitrarily; each is defined by a specific affective mode and a corresponding axis of crisis, so that the typology captures not only what kind of disturbance the animality produces but the particular register — psychological, relational, epistemological, ethical — in which that disturbance operates. While the typology is organized around animal figures, it also accommodates instances where animality is displaced onto or internalized within human characters, thereby extending the analytical scope beyond literal animal presence.

The animality is classified according to its dominant narrative function, while allowing for secondary functions where it may partially align with more than one category. Dominant narrative function is defined as the role the animal presence plays in producing the story's central gothic effect, particularly in shaping the main tension or resolution of the plot. Secondary functions are included as per the acknowledgement that Gothic animals often carry multiple meanings and may participate in several categories at different points of narrative development.

1. Uncanny-Proximate Animality

Definition: A mode of animality that destabilizes familiarity through intimate presence and whose unsettling force arises from being too close to the human realm.

Axis of Crisis: Spatial and psychological intrusion

Affective Mode: Anxiety and terror produced by the collapse of safe distance

2. Reversing Gaze Animality

Definition: A mode of animality that destabilizes human authority and perspective by appearing to observe, judge, or morally confront the human subject.

Axis of Crisis: Epistemological inversion

Affective Mode: Paranoia and self-exposure

3. Boundary Dissolving Animality

Definition: A mode of animality that erodes distinctions between human and non-human, natural and supernatural, or self and other.

Axis of Crisis: Ontological instability

Affective Mode: Dread mixed with exhilaration

4. Ambivalent Sublime Animality

Definition: A mode of animality that evokes simultaneous attraction and terror, generating overwhelming emotional intensity.

Axis of Crisis: Affective Paradox

Affective Mode: Fear intertwined with fascination

5. Doubling or Reflective Animality

Definition: A mode of animality that mirrors or externalizes the divided psyche of the human character.

Axis of Crisis: Psychological splitting

Affective Mode: Unease rooted in self-recognition

6. Retributive Animality

Definition: A mode of animality that functions as an effective agent of punishment, enacting moral or symbolic justice within the narrative.

Axis of Crisis: Ethical reckoning

Affective Mode: Guilt culminating in exposure or destruction

Corpus Selection and Delimitation

The main corpus of the study consists of some selected short stories by Poe and Le Fanu. Only those texts have been taken into consideration where an animal or animal-like presence, literal, spectral, hallucinatory or misidentified, plays a material role in the plot development, the psychology of the characters, or the generation of Gothic crisis. This includes cases where animality operates without a distinct animal body, manifesting instead through affective, behavioural, or ontological transformations within human figures.

Corpus: Edgar Allan Poe

The following works have been selected:

- The Black Cat
- The Raven
- Metzengerstein
- The Murders in the Rue Morgue
- The Pit and the Pendulum
- The Sphinx
- Hop-Frog

Corpus: J. Sheridan Le Fanu

The following works have been selected:

- Green Tea
- The White Cat of Drumgunniol
- The Familiar
- Carmilla

Rationale for Delimitation

The delimitation of the corpus is explained by their shared interest in psychological Gothic, narrative ambiguity, and species instability. The works of both authors are especially well fitted to typological and affective analysis, as the animals or similar figures are found to be repeatedly staged at the moments of crisis.

Stories where animals only appear in the form of metaphor, simile, background sound, or ornamental imagery has been carefully omitted in lieu of retaining analytical exactitude and achieving coherence in the proposed typological framework. The point is not to list animal references across the entire works of the authors, but to analyse particularly those cases where the animals or animal-like beings are structurally relevant actors.

To make the work coherent in theme as well as in historical terms, the research is strictly restricted to the Gothic prose fiction of the nineteenth century. This intensive structural examination is possible due to the emphasis on short fiction in relation to the working of animal figures in tightly focused narrative space. This deliberate choice opens up the possibility of constructing a consistent typology of Gothic animal figures based on narrative functionality, as opposed to thematic abstraction.

Relevant textual passages from the texts are to be identified based on:

- Descriptions of animal behaviour and physicality.
- Moments of human-animal interaction.
- Instances of attributed intentionality, judgment, or agency to any non-human presence.
- Narrative language suggesting moral equivalence or psychological mirroring.
- Scenes of proximity, pursuit, retaliation, or uncanny gaze.

The analysis is organized through a shared typological framework applied with author-specific chapters, allowing each category of animality to be examined across texts while preserving differences in how these categories operate in each author. The approach used here is qualitative/interpretative. The analysis is done using systematic close readings and the coding of the narrative elements. There is no quantitative/statistical measure used. The secondary literature provides some of the language and the critical parameters that guide the analysis; however, it does not determine how the texts function.

Scope and Limitations of the Study

This study considers selected short fiction of Poe and Le Fanu, with attention to texts in which animality plays a structurally significant role. It discusses how different levels of animality generate affect and cause relational, epistemological, psychological and ethical crises in nineteenth-century Gothic narratives. The analysis is based on theoretical frameworks derived from Animal Studies, Posthumanism, and Affect theory, and is confined to literary texts and does not extend into visual or cultural media.

It is delimited in a way that it does not attempt a comprehensive survey of all Gothic literature or all the representations of animality throughout the nineteenth century. Instead, it has a concentrated textual approach, which may restrict the generalisability of the study.

Furthermore, while the study involves theoretical discourse, it does not attempt to give a comprehensive philosophical account of theories of Animal Studies, Affect or Posthumanism but rather brings these frameworks selectively to literary analysis. The proposed typology of Gothic animality is therefore interpretive and tentative, shaped by the corpus chosen and not aimed at being universally exhaustive.

Tentative Chapter Scheme

Chapter 1: Introduction: Animality and the Gothic

This chapter examines the move from the concept of "animals" to that of "animality", highlighting its use as a critical concept in Gothic studies. This is the context in which the chapter locates the gap in the literature the present study fills. The parameters of the corpus are explained here, along with the main research questions. Animality will be seen as a destabilizing rather than purely representational element.

Chapter 2: Theoretical Framework and Methodology: Animality, Affect and Typology

This chapter outlines the theoretical framework by drawing from the fields of animal studies, affect theory, and posthumanism. Following this, it develops a six-category typology of animality as a set of analytical perspectives. This chapter provides a definition of each perspective as well as its purpose when used without rigid boundaries across different texts.

Chapter 3: Enacted Animality in Edgar Allan Poe

The current chapter considers the animality within Poe's works through its enactment in terms of explicit events. By means of close textual analysis, it is possible to demonstrate how the presence of animals or an animal state is involved in violence. Perception and narrative movement. In addition, this chapter will be focused on the manner of how the human subject is disrupted through enacted animality.

Chapter 4: Ambiguous Animality in J. Sheridan Le Fanu

This chapter takes up the investigation into a more indeterminate version of animality within Le Fanu's fiction. Animality here is understood as emerging from ambiguity, repetition, and epistemological uncertainty, rather than being expressed explicitly through actions. Through the analysis of the chosen literary examples, it becomes clear that animality constructs atmosphere, perception, and affect without always taking a concrete shape.

Chapter 5: Conclusion: Gothic Animality and the Limits of the Human

The conclusion consolidates the findings of the study and offers a reflection on the various ways in which animality is represented in Poe and Le Fanu. This chapter will evaluate how such variations enhance our understanding of Gothic fiction. Animality is further discussed from the perspective of its role as a structuring force, influencing affect and the plot. It closes by suggesting directions for further research. It closes by suggesting directions for further research.

Significance and Contribution of the Study

This research supplements Gothic as well as Animal studies by providing a new way to think about how animality serves as the prime generator of intense affect (and other strong Gothic feelings) instead of being distant symbols/allegories of human identity. More importantly, it reorients critical attention toward animality as a constitutive force, demonstrating how Gothic narratives are structured not simply around animals, but around the instability their animality introduces against the anthropocentric systems of thought and reasoning.

This study uses theories like Animal Studies, Posthumanism, and Affect to consider writings by Poe and Le Fanu in this context, and also aims to contribute further to the general understanding of mechanisms of Nineteenth-Century Gothic Fiction. The study further develops a clear and flexible classification system that connects animality to different types of boundary

violations, therefore creating an organized system for studying animality and its functions in Gothic stories. The research adds to human identity discussions as Gothic animality demonstrates how identity has always hinged on porous boundaries between the human and the non-human. The research further expands Gothic studies through establishing a concrete and original method that rightfully positions animality as an active structural agent producing core affective responses of the genre.

Works Cited

Ahmed, Sara. *The Cultural Politics of Emotion.* Routledge, 2004.

Baker, Steve. *Picturing the Beast: Animals, Identity, and Representation*. University of Illinois Press, 2001.

Beer, Gillian. *Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot and Nineteenth-Century Fiction.* Cambridge UP, 2000.

Berger, John. "Why Look at Animals?" *About Looking*. Pantheon, 1980, pp. 1–26.

Botting, Fred. *Gothic*. Routledge, 2014.

Braidotti, Rosi. *The Posthuman*. Polity, 2013.

Burke, Edmund. *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful.* 1757. Oxford UP, 1990.

Cohen, Jeffrey Jerome. "Monster Theory (Seven Theses)." *Monster Theory: Reading Culture,* U of Minnesota P, 1996, pp. 3–25.

Cooke, Simon. "Le Fanu and the Science of Hallucination." *The Victorian Web*, Brown University, 2018, https://victorianweb.org/authors/lefanu/cooke2.html.

Derrida, Jacques. *The Animal That Therefore I Am.* Fordham UP, 2008.

Dickson, Melissa. "Confessions of an English Green Tea Drinker: Sheridan Le Fanu and the Medical Uses of Tea." *Victorian Literature and Culture*, vol. 45, no. 3, 2017, pp. 633–651.

Elswick, M. E. *The Unspeakable: Fearing Madness in Poe's "The Black Cat."* 2016.

Fisher, Benjamin Franklin. "Beware of the Cat." *A Historical Guide to Edgar Allan Poe*, edited by J. Gerald Kennedy, Oxford University Press, 2001, pp. 78–82.

Fudge, Erica. *Animal*. Reaktion Books, 2002.

Hogle, Jerrold E., editor. *The Cambridge Companion to Gothic Fiction.* Cambridge UP, 2002.

Hurley, Kelly. *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin de Siècle.* Cambridge UP, 1996.

Kilgour, Maggie. *The Rise of the Gothic Novel.* Routledge, 1995.

Massumi, Brian. *Parables for the Virtual.* Duke UP, 2002.

McHugh, Susan. *Animal Stories: Narrating across Species Lines.* U of Minnesota P, 2011.

Piacentino, Ed. "Poe's 'The Black Cat' as Psychobiography: Some Reflections on the Narrator." *Studies in Short Fiction*, vol. 35, no. 2, 1998, pp. 153–60.

Punter, David, and Glennis Byron. *The Gothic*. Blackwell, 2004.

Royle, Nicholas. *The Uncanny*. Manchester UP, 2003.

Sullivan, Jack. *Elegant Nightmares: The English Ghost Story from Le Fanu to Blackwood.* Ohio UP, 1978.

Thompson, G. R.. *Poe's Fiction: Romantic Irony in the Gothic Tales*. University of Wisconsin Press, 1973.

Weil, Kari. *Thinking Animals: Why Animal Studies Now?*, Columbia University Press,2012.

Wolfe, Cary. *Animal Rites: American Culture, the Discourse of Species, and Posthumanist Theory*, University of Chicago Press, 2003.